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ABSTRACT

In the writing of Matthew Arnold, integration, one great impression rather than many great individual lines, is the most important goal. In his essay, "The Function of Criticism at the Present Time," the "blocs" of his thought are in sets of two, three, or even four sentences: in effect, he writes much like a poet, in couplets, triplets, and quatrains. He also uses a variety of devices to combine his blocs into larger discourse units. His high level of redundancy helps readers integrate and process his difficult text. He manipulates structure to attain parallelism, and characteristically puts the most important information in subordinate clauses and phrases. On the semantic level, he does not use many synonyms, preferring repetition of key words to achieve cohesion. This repetition slows the presentation of new information and leads to greater ease of processing. Arnold's discourse blocs, surface form manipulations, foregrounding, and redundancy all serve to help him develop his ideas while keeping his sentences intermeshed and his prose coherent. (JL)

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Discourse Integration by Manipulation: Mathew Arnold

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Recently I read an essay by Washington Irving called "The Voyage" in which he contrasts traveling by ship to traveling by land. After some reflection, I was struck by the parallels existing between the experiences a person has when he travels through Europe by land and the experiences a reader has when he travels through a Mathew Arnold discourse such as "The Function of Criticism at the Present Time." Note the difference between sea and land travel pointed out by Irving:

> . . . the vast space of waters that separates the hemispheres is like a bland page in existence. There is no gradual transition, by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another.
>
> . . . in traveling by land there is a continuity of scene and a connected succession of persons and incidents that carry on the story of life . . . . We drag, it is true, "a lengthening chain" at each remove of our pilgrimage; but the chain is unbroken: we can trace it back link by link; and we feel that the last still grapples us to home. But a wide sea voyage . . . sends us drift upon a doubtful world. It interposes a gulf, not merely imaginary, but real between us and our homes--a gulf subject to tempest, and fear, and uncertainty, rendering distance palpable and return precarious.

Because of Arnold's tactics with semantics, syntax, and staging, his text gives readers the land traveler's experience of continuity of scene and connected successions of persons and incidents; it gives them links and unbroken chains, certainties and expectations that are met.

Arnold writes in a distinguished critical tradition using classic Greek writers as his model. He emphasizes totality and wholeness just as Greeks did and tries for the single greatest total effect and not for the effect of single great passages. Integration is the most important goal for Arnold, one great impression rather than many great individual

lines. That integration was uppermost in Arnold's mind when he designed his "Function of Criticism" essay was clear to me after I analyzed it. Like an architect, Arnold builds his structure carefully, trying to unite form and function, trying to give it the nature of poetry and also the nature of a scientific treatise. He instructs and gives pleasure at the same time, following his own advice: "Have something to say, and say it as clearly as you can." Since Arnold is discussing a very serious and complex subject in his essay, his style is formal, and his linking of words, ideas, and sentences and paragraphs is careful and explicit. His prose moves along slowly, each sentence taking the reader half a step backward and a step or two forward. Each sentence echoes something--a word, a phrase, a thought from an earlier sentence. All of this echoing results in integration and a sense of organic unity and completeness. The main features of his discourse are special types of discourse blocs and redundancy; both help integrate the text for the reader.

Discourse is not just a series of sentences and paragraphs but a hierarchical arrangement of "blocs" of thought. These blocs of thought can be subdivided into smaller blocs and combined with other blocs to form larger blocs. Willis Pitkin, Jr. (1969) takes this position in his theory of discourse structure. He believes that blocs are discovered by the function each serves in the discourse. Most blocs come in pairs, and the pairs are related in 4 different ways: by simple coordination, by complementation, in which one bloc starts a unit of thought and a second unit completes a unit (e.g., question/answer, assertion/reassertion, cause/effect, negative/positive, premise/conclusion, etc.); by subordination, in which the first bloc mentions genus, the second mentions species; and by

superordination, in which the first bloc mentions species, the second genus.

All texts consist of discourse blocs, but some are better organized than others, and some have special patterns. Mathew Arnold has a special pattern in the arrangement of his discourse blocs. As I read this essay, "The Function of Criticism at the Present Time," I noticed that although many of his blocs were in sets of two sentences, many of his blocs were also in sets of three or four sentences. He wrote, in effect, couplets and triplets and quatrains, designing his text much like a poet would design a poem with special verse forms. The couplet and triplet design helps in integrating the text with the consistent patterns helping the reader to predict what is coming next. Some blocs restate other blocs used earlier, resulting in an echo effect that helps the reader remember and integrate what he read before.

Arnold's patterns become clear if we number the independent clauses in four paragraphs of his essay. Each independent clause in a bloc is designated a, b, or c.

1. 1a It is almost too much to expect of poor human nature, that a man capable of producing some effect in one line of literature, should, for the greater good of society, voluntarily doom himself to impotence and
   1b obscurity in another. Still less is this to be expected from men addicted to the composition of the 'false or malicious criticism' of which Wordsworth speaks. However, everybody would
   2a admit that a false or malicious criticism had better never have been written. Everybody, too, would be willing to admit, as a general
   2b proposition, that the critical faculty is
   3a lower than the inventive. But is it true that criticism is really, in itself, a baneful and
   3b injurious employment; is it true that all the time given to writing critiques on the works

of others would be much better employed if it were given to original composition, of what-
3c ever kind this may be? Is it true that Johnson had better have gone on producing more Irenes instead of writing his Lives of
3d the Poets; nay, is it certain that Wordsworth himself was better employed in making his Ecclesiastical Sonnets than when he made his celebrated Preface, so full of criticism, and criticism of the works of others? Wordsworth
4a was himself a great critic, and it is to be
4b sincerely regretted that he has not left us more criticism; Goethe was one of the greatest of critics, and we may sincerely congratulate
5a ourselves that he was left us so much criticism. Without wasting time over the exaggeration
5b which Wordsworth's judgment on criticism clearly contains, or ever an attempt to trace the causes,--not difficult, I think, to be traced,-- which may have led Wordsworth to this exaggeration, a critic may with advantage seize an
T.S. occasion for trying his own conscience, and for asking himself of what real service at any given moment the practice of criticism either is or may be made to his own mind and spirit, and to the minds and spirits of others.

2. 6a The critical power is of lower rank
6b than the creative. True; but in assenting
6c to this proposition, one or two things are to be kept in mind. It is undeniable that the
7a exercise of a creative power, that a free
7b creative activity, is the highest function of man; it is proved to be so by man's finding
7c in it his true happiness. But it is undeniable,
8a that men may have the sense of exercising this free creative activity in other ways than
8b in producing great works of literature or art;
9a if it were not so, all but a very few men would be shut out from the true happiness of
9b all men. They may have it in well-doing, they
9c may have it in learning, they may have it even
10a in criticizing. This is one thing to be kept
10b in mind. Another is, that the exercise of the creative power in the production of great works of literature or art, however high this exercise of it may rank, is not at all epochs
10c and under all conditions possible; and that therefore labour may be vainly spent in attempting it, which might with more fruit be used in preparing for it, in rendering it
11a possible. This creative power works with

11b elements, with materials; what if it has not
those materials, those elements, ready for its
11c use? In that case it must surely wait till
they are ready. Now, in literature,--I will
limit myself to literature, for it is about
12a literature that the question arises,--the
elements with which the creative power works
12b are ideas; the best ideas, on every matter
which literature touches, current at the
time. At any rate we may lay it down as
12c certain that in modern literature no mani-
festation of the creative power not working
with these can be very important or fruitful.
13a And I say current at the time, not merely
13b accessible at the time; for creative literary
genius does not principally show itself in
13c discovering new ideas, that is rather the
14a business of the philosopher. The grand work
of literary genius is a work of synthesis and
14b exposition, not of analysis and discovery; its
gift lies in the faculty of being happily
15a inspired by a certain intellectual and spiritual
15b atmosphere, by a certain order of ideas, when
if finds itself in them; of dealing divinely
with these ideas, presenting them in the most
16a effective and attractive combinations,--making
beautiful works with them, in short. But it
16b must have the atmosphere, it must find itself
amidst the order of ideas, in order to work
16c freely; and these it is not so easy to command.
This is why great creative epochs in
17a literature are so rare, this is why there is
so much that is unsatisfactory in the productions
17b of many men of real genius; because for the
18a creation of a master-work of literature two
powers must concur, the power of the man and
18b the power of the moment, and the man is not
19a enough without the moment; the creative power
has, for its happy exercise, appointed elements,
19b and those elements are not in its own control.
3. 19c Nay, they are more within the control
20a of the critical power. It is the business of
the critical power, as I said in the words
already quoted, 'in all branches of knowledge,
theology, philosophy, history, art, science,
20b to see the object as in itself it really is.'
Thus it tends, at last, to make an intellectual
situation of which the creative power can profit-
20c ably avail itself. It tends to establish an
order of ideas, if not absolutely true, yet
true by comparison with that which it displaces,

21a to make the best ideas prevail. Presently these new ideas reach society, the touch of truth is
21a,21b the touch of life, and there is a stir and
21d growth everywhere; out of this stir and growth come the creative epochs of literature.

4. Or, to narrow our range, and quit these considerations of the general march of genius and society,--considerations which are
22a apt to become too abstract and impalpable,-- everyone can see that a poet, for instance, ought to know life and the world before dealing with them in poetry; and life and the world being in modern times very complex things,
22b the creation of a modern poet, to be worth much implies a great critical effort behind it; else
22c it must be a comparatively poor, barren, and
23a short-lived affair. This is why Byron's poetry had so little endurance in it, and Goethe's
23b,24a so much; both Byron and Goethe had a great productive power, but Goethe's was nourished
24b by a great critical effort providing the true materials for it, and Byron's was not; Goethe
24c knew life and the world, the poet's necessary
25a subjects, much more comprehensively and thoroughly
25b,26a than Byron. He knew a great deal more of them,
26b and he knew them much more as they really are.

Functions and Relationships of Independent Clause Discourse Blocs

I. 1. Coordination (CD)

2. Complementation (CP): Question/answer (Q/A); assertion/re-assertion (A/R); cause/effect (C/E): negative/positive (N/P); premise/conclusion (P/C)

3. Subordination (SB)

4. Superordination (SP)

II.

Couplets (12)		Triplets (12)		Quatrains (2)	
1A,B	CD.	6A,B,C	CP. (A/R,N/P)	3A,B,C,D	SB
2A,B	CD.	7A,B,C	CP. (A/R,C/E)	21A,B,C,D	CP..(A/R,C/E)
4A,B	CD.	9A,B,C	CD.		
5A,B	CD.	10A,B,C	CD.		
8A,B	CP.(C/E)	11A,B,C	CP. (C/E,Q/A)		
14A,B	CP.(N/P)	12A,B,C	SB		
15A,B	CP.(A/R)	13A,B,C	CP. (C/E&N/P)		
17A,B	SB	16A,B,C	CD+CP.(N/P)		
18A,B	SB	19A,B,C	CD+CP(N/P)		
23A,B	CP.(N/P)	20A,B,C	CP(C/E)		
25A,B	CP.(N/P)	22A,B,C	CP.(P/C,N/R)		
26A,B	CD	24A,B,C	SB		

That individual discourse blocs are combined to form larger blocs is evident from the chart. When two blocs are adjacent to each other, they are often combined to form a larger unit such as blocs 1 and 2: It is too much to expect A, and it is too much to expect B, but everyone admits B and everyone admits C. Each of the couplet blocs is related to the other by coordination. A more complex relationship is involved with discourse bloc 16, a triplet. This triplet is related to the couplet blocs 14 and 15 immediately preceding it and is a part of this larger unit. Couplet 14's function is complementation: negative/positive. The grand work of literary genius is A and B but not C and D. Couplet 15's function is also complementary: assertion/reassertion. Literary genius results from X and X_i. Triplet 16 restates couplet 15--it needs X and X_i and then complements that with the negative idea, but it will be difficult to control X and X_i. Not only do the discourse blocs combine with adjacent blocs, they also relate to blocs used in preceding paragraphs. Blocs 6A and B relate to bloc 2B by restating the same information. Bloc 2B states that the critical faculty is lower than the inventive. Bloc 6A and 6B also state this proposition: The critical power is of lower rank than the creative. True; (It is true that the critical power is of lower rank than the creative.) In addition to integrating sentences and paragraphs, Arnold integrates his whole essay by using discourse bloc structure. Paragraph 2 begins with the assertion 6A followed by reassertion 6B, both of which are restatements of bloc 2B back in the first half of paragraph 1. Both paragraphs have the same structure, with the beginning of the paragraph giving the points for the creative power and the remainder of the paragraph giving points against the creative power. Paragraph 2 ends with bloc 19B

restating bloc 16C: these elements are not easy to control. Bloc 19C, then, is used to integrate paragraph 3 with paragraph 2. Discourse blocs can be divided so that one of the couplet or triplet clauses ends a paragraph and another begins a new paragraph. Triplet 19, bloc A and B are coordinated, with the creative power having situation A and situation B true for it. Then paragraph 3 begins with bloc C giving the contrast to bloc B: the elements are in control of the critical power, not the creative power. This contrast introduces the topic, critical power, which Arnold will focus on as he answers the question about the function of criticism that he raised at the end of paragraph 1. Arnold's discourse blocs, nicely balanced with 12 couplets, 12 triplets, and 2 quatrains, help to integrate the text because of their appropriate and predictable arrangements, combinations, and relationships.

While I was reading Arnold's essay, I could not help noticing its high level of redundancy. I believe that this distinctive characteristic of his also helps readers integrate and process his difficult text. The text is difficult because the subject is extremely abstract; and, no doubt, Arnold realized this problem and decided to use the density that he did. The high level of redundancy would also be a natural result of the grand style Arnold uses with its balanced elements in intricate arrangements.

According to Kenneth Goodman (1976), "Redundancy is used in a special sense to describe a tendency of languages to restrict the sequences in which language symbols can occur, to provide several cues to the same bit of information, and thus to be less than 100 percent efficient in the amount of information transmitted per unit of language." This inefficiency or redundancy has two important effects on the reader of a text. First, it

provides the reader with repetitious cues. Second, redundancy provides a narrowing of elements in the language that can fill certain slots. Redundancy exists whenever information is duplicated by more than one source, and simple repetition of a signal is the most elementary way of introducing redundancy. Redundancy comes from two major sources: a syntactic source and a semantic source. Syntactic redundancy is based on predictability and repetition. Repetition is also important in semantic redundancy. Semantic redundancy results from adding phrases which provide examples, specifications, or clarifications to the text, and repeating information by providing the same ideas in several forms. Arnold uses both syntactic and semantic redundancy in large amounts, and this high level of redundancy plays an important role in the amount of communication between the reader and Arnold.

Arnold's propensity for parallel structure and dovetailing results in extensive manipulation of word order and word forms which, in turn, results in redundancy. We can illustrate this with paragraph 1.

> (1) It is almost too much to expect of our poor human nature, that a man capable of producing some effect in one line of literature, should, for the greater good of society, voluntarily doom himself to impotence and obscurity in another. (2) Still less is this to be expected from men addicted to the composition of the 'false or malicious criticism' of which Wordsworth speaks.

Arnold begins his manipulation with extraposition, shifting the heavy subject noun phrase to the end of the sentence for ease of processing and for emphasis. He manipulates in sentence 2 by adverb fronting, still less, for emphasis. Fronted negative still less requires an inversion which helps to set up the parallelism that exists. The inversion has the same sentence pattern with anaphoric this substituting for anticipatory it:

subject + L. V. is + complement. Both sentences use infinitives, to expect and to be expected, and both have heavy NP's at the end with new information. The syntactic links would be the demonstrative this in sentence 2 related to sentence 1, the transitional adverb, still less, and the parallel sentence pattern. The lexical links would be the cognate words appearing in both sentences, expect, expected, man, men. These links are all explicit. Sentence 2 continues the idea from sentence 1 at a greater level of specificity.

> (3) However, everybody would admit that a false or malicious criticism had better never have been written. (4) Everybody, too, would be willing to admit, as a general proposition, that the critical faculty is lower than the inventive.

Sentences 3 and 4 are also parallel, with Everybody would admit that repeated. Sentence 3 repeats false and malicious criticism from sentence 2 as a link to it. Sentence 4 is an additive to sentence 3. However links sentence 2 to sentence 3 as an adversative. False and malicious criticism, the new information in sentence 2, becomes the topic of sentence 3. Everybody would admit is used to shift the topic to criticism in sentence 4.

> (5) But is it true that criticism is really, in itself, a baneful and injurious employment; (6) is it true that all the time given to writing critiques on the works of others would be much better employed if it were given to original composition, of whatever kind this may be? (7) Is it true that Johnson had better have gone on producing more Irenes instead of writing his Lives of the Poets; nay, (8) is it certain that Wordsworth himself was better employed in making his Ecclesiastical Sonnets than when he made his celebrated Preface, so full of criticism, and criticism of the works of others?

Four instances of parallel structure follow next with inversions (extra position in question form?), is it true that constructions. That

clauses are shifted right again for emphasis of the new information. Sentence 5 repeats the topic, criticism, of sentence 4. Sentence 5 ends with the word employment which sentences 6, 7, and 8 pick up on and use as employed or producing, providing links for all the sentences. Sentence 6 uses cognate critique instead of criticism, but it is a link. Sentence 6 uses composition, a repetition of the word from sentence 2. Sentences 7 and 8 are examples of sentences 5 and 6. Arnold intended to end sentence 7 with the word poets so that he could dovetail it with Wordsworth in sentence 8. The group of sentences begins with the topic criticism and ends with the word criticism, which also provides linkage. The repetition of criticism provides explicit lexical links within and between sentences and the transitional adverbs, but and nay are synonymous with however in sentence 3. The many explicit structural and lexical links are examples of the dense redundancy in this essay.

> (9) Wordsworth was himself a great critic, (10) and it is to be sincerely regretted that he has not left us more criticism; (11) Goethe was one of the greatest of critics, (12) and we may sincerely congratulate ourselves that he has left us so much criticism.

These balanced sentences again show Arnold's penchant for parallelism with its redundancy effect. Wordsworth himself is repeated from sentence 8. The number of pronouns Arnold uses is interesting as well as their patterns. Eight pronouns are used in these sentences with Wordsworth, himself; he, us; Goethe, one; we, ourselves; he, us; as patterns.

Using reflexive himself after was is necessary in sentence 9 so that Goethe was one could follow and be matched and linked to it. The reflexive ourselves also matches to himself, another reason why himself needed to be in post verbal position. Since Arnold uses the conjunction and between the

Wordsworth--it clauses and the Goethe--we clauses for coordination and linkage, he turns to the semicolon for linkage between the Wordsworth and Goethe discourse blocs.

The semicolon is used extensively by Arnold throughout his essay to link and integrate. Sometimes it is the only device for linking two balanced clauses; other times it seems to be redundant since it will precede additive, adversative or causal connecting words. No doubt the explicit connecting word that follows is not actually needed by the reader to determine the relationship between the clauses, but putting it in makes the relationship more precise and is an example of the doubling of the cues by Arnold for clearness and ease of processing. He doesn't take any chances with the reader and his presuppositions. All relationships are made explicit and little or no inferencing is done by the reader. Arnold uses 20 semicolons in four paragraphs; 8 of them are possibly redundant:

1	; is it true...	11	; it's gift his
(2)	; nay, is it certain...	12	; of dealing divinely
3	; Goethe was one...	(13)	; and these it...
4	; but in assenting...	(14)	; because for the...
5	; it is proved...	15	; the creative power has...
6	; if it were not so...	16	; out of this stir...
(7)	; and that therefore...	(17)	; and life and the...
8	; what if it has not...	(18)	; else it must be...
9	; the best ideas...	(19)	; both Byron and...
(10)	; for creative literary...	20	; Goethe knew...

The first seven of these are used in setting up Arnold's argumentation. The circled semicolons could have been commas, perhaps, or the connective words following them could have been eliminated, but this would have reduced the cues and also the degree of intensity for the additive or adversative or causal word that Arnold felt was necessary for understanding and linking.

Sentences 9 and 11 are parallel and the that clauses in sentences 10 and 12. If we rearrange the word order in sentence 11, we can see how this would destroy the effect Arnold wanted to achieve. Wordsworth was himself a great critic, and that he has not left us more criticism is to be sincerely regretted. Goethe was one of the greatest of critics, and we may sincerely congratulate ourselves that he has left us so much criticism. Arnold wanted criticism at the end of sentences 10 and 12 for the parallelism and to match with critic at the end of sentences 9 and 11. By not extraposing sentence 10, we have the word regretted at the end; therefore, no parallelism exists. The original way was much more effective: regretted that he has not left us more criticism--congratulate ourselves that he has left us so much criticism. It is more effective because of the rhythm and balance and contrast and also because it is easier to read. Every time Arnold sets up the reader to expect something because of a pattern he has started, the reader is able to predict what is coming and he pays more attention to what he is reading. Both results help him to process a difficult text better.

> (13) Without wasting time over the exaggeration which Wordsworth's judgment on criticism clearly contains, or ever an attempt to trace the causes,--not difficult, I think, to be traced,--which may have led Wordsworth to this exaggeration, a critic may with advantage seize an occasion for trying his own conscience, and for asking himself of what real service at any given moment the practice of criticism either is or may be made to his own mind and spirit, and to the minds and spirits of others.

In this last sentence of paragraph 1, the adverb fronting allows Arnold to link Wordsworth and criticism to the preceding sentences and back to earlier sentences 2 and 3 and 8. The first adverb phrase is parallel to the conjoined phrase; the first phrase uses exaggeration just before the which clause, but the second phrase uses it at the end of the

which clause. Arnold's use of the exaggeration and this exaggeration indicate that this is old information even though the word exaggeration has not been used before. He presupposes that the reader will have enough knowledge from earlier information given about Wordsworth's criticism to understand that exaggeration is given. Even the interruption between the noun clause and its relative clause in the second phrase helps with linkage and redundancy with its to be traced matching up with to trace in the earlier phrase. Arnold seems to like this pattern: the active infinitive first and then the passive infinitive, for we see it several times--to expect to be expected; to trace to be traced. More parallelism and more manipulation occurs in the main clause of sentence 13. We see parallelism in the two phrases for trying, ...and for asking.... In order to get the balance he wants at the end of the sentence, to his own mind and spirit and to the minds and spirits of others, Arnold needed to shift words around. The natural order would be for asking himself either of what real service is the practice of criticism to his own mind and spirit or of what real service may the practice of criticism be made to his own mind and spirit, and to the minds and spirits of others at any given moment. The most important part of this long involved sentence is the what clause because it contains the question about the function of criticism that the rest of the essay will answer. The most important part of the what clause is the last part, the parallel to phrases which are reversals of each other. Putting the most important information in subordinate clauses and phrases is characteristic of Arnold. If we examine the main clauses used so far, we would find very few that contain the most significant information:

1. It is too much to expect...
2. Still less is this to be expected...
3. Everybody would admit (It is true...)
4. It is true that
5. It is certain that
6. Wordsworth was...
7. It is to be regretted that
8. Goethe was...
9. We may congratulate ourselves
10. A critic may with advantage seize

In all cases except number 6 and number 8, the patterns for the main clauses are similar and actually amount to nothing more than assertions about assertions with the meat of the sentence in the subordinate structures and the reader predicting this because of the consistency of the patterns.

In this next passage, we see more examples of manipulations of structure to attain parallelism and more examples of new information in subordinate clauses and phrases. Arnold's extensive use of the word it is also clear; he uses it 15 times, requiring the reader to stay alert to determine antecedents and it functions.

> The critical power is of lower rank than the creative. True; but in assenting to this proposition, one or two things are to be kept in mind. 1. It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; 2. It is proved to be so by man's finding in it his true happiness. But 3. It is undeniable, also, that men may have the sense of exercising this free creative activity in other ways than in producing great works of literature or art; if (4) it were not so, all but a very few men would be shut out from the true happiness of all men. They may have (5) it in well-doing, they may have (6) it in learning, they may have (7) it even in criticizing. This is one thing to be kept in mind. Another is, that the exercise of the creative power in the production of great works of literature or art, however high this exercise of (8) it may rank, is not at all epochs and under all conditions possible; and that therefore labour may be vainly spent in attempting (9) it, which might with more fruit be used in preparing for (10) it, in rendering (11) it possible. This creative power works with elements, with materials; what if (12) it has not those materials, those elements, ready for (13) its use? In that case (14) it must surely wait till they are

> ready. Now, in literature,--I will limit myself to literature, for (15) it is about literature that the question arises,--the elements with which the creative power works are ideas; the best ideas, on every matter which literature touches, current at the time.

The adverb phrase in assenting to this proposition is fronted to make a better link with the ellipsed fragment time, which is also a link to the sentence p.eceding it because its full meaning depends on the preceding proposition. Arnold is trying to keep things together that belong together and also trying to end the sentence with one or two things are to be kept in mind since he'll repeat that string of words later on in the passage at the end of another sentence. He has a series of 4 it clauses that are interesting. The reason for the it clauses is parallelism, again. He uses extraposition and the anticipatory it for two of these clauses: It is undeniable that... it is undeniable, also, that... similar to the it is true that clauses of the preceding paragraph. He also uses the anaphoric it for two clauses: it is proved to be so... and if it were not so.... Having the it at the beginning of the clauses gives him the parallel structure he wants even though the reader needs to sort out the different uses for the its he used. If we rewrote the two anaphoric it clauses or rearranged them, the parallel structure would be ruined: Man's finding it in his true happiness proved it to be so. All but a very few men would be shut out from the true happiness of all men if it were not so. Arnold needs the word men at the end of this sentence rather than so because his next 3 clauses all begin with they referring to men and are dovetailed with men being the new information and they the old. Toward the end of the passage Arnold interrupts his main clause with 2 main clauses. The second interrupter is an example of a cleft clause, for it is about literature

that the question arises. The word literature needs to be foregrounded, so Arnold used the cleft, and also decided to front the adverb phrase in literature and used the word literature in end position in interrupter clause number 1. The fronting serves to shift the topic to literature. The use of appositive phrases with parallel structure and repetition of words are devices he used for emphasis. These appositives along with the other repetitions of structure and words result in much redundancy,

1. that the exercise of a creative power, that a free creative...
2. with elements, with materials, those materials, those elements...
3. ideas; the best ideas...

and serve to dovetail and restate topics.

Some of Arnold's its are dummies and some are regular pronouns.

1. It is undeniable--dummy
2. It is proved--a free creative activity being man's highest function
3. It is undeniable--dummy
4. If it were not so--man's being able to be creative in many areas
5. Have it in well-doing--true happiness of all men
6. Have it in learning-- " " " " "
7. Have it in criticizing-- " " " " "
8. Exercise of it--creative powers in producing great literature
9. In attempting it--the production of great works of literature and art
10. Preparing for it--the production of great works of literature and art
11. Rendering it--the production of great works of literature and art
12. What if it--creative power
13. Its use--creative power
14. It must wait--creative power
15. It is about literature that--dummy

Pronouns help integrate discourse and are syntactic links as are demonstratives related to an earlier sentence. In addition to the 12 it pronouns, Arnold also uses they 4 times. He uses the demonstrative this 5 times,

those 2 times and the indefinite pronoun another once. The manipulation of word order with the extraposition and the passives to be kept in mind, would be shut out, is proved to be so, and the shifting to the left of adverbs all help Arnold achieve some purpose that results in easier processing for the reader and text integration. The extraposition shifts the long involved that clausal subjects to the end of the sentence as does the subject (pronoun)--linking verb (is)--complement (that clause) pattern that Arnold uses so often in this essay. The passive construction shifts true happiness to the emphatic end position. These words . . . will be repeated at the end of the next sentence also after a passive. The shifting of the adverb possible to the end of the sentence permits it to be matched with the same word possible in the same position at the end of the following clause. If the first possible were in normal position, the sentence would be as follows: . . . is not possible at all epochs and under all conditions. Putting condition at the end of the clause prevents the matching of the two possibles in end position and prevents the pattern and the predictability that occurs with the matching. Shifting now to the initial position in the last sentence topicalizes it and emphasizes the idea of current time, an emphasis which Arnold desires. He ends the sentence with the words current at the time, synonymous with now. Arnold capitalizes on the two most important positions in a sentence, initial and final in order to emphasize and repeat. These are still more examples of the redundancy he uses.

The next passage illustrates the integrative effect of ending sentences with synonyms and using parallel structure in order to have repetition and dovetailing.

> . . . these it is not so easy to command. This is why great creative epochs in literature are so rare, this is why there is so much that is unsatisfactory in the productions of many men of real genius; because for the creation of a masterwork of literature two powers must concur, the power of the man and the power of the moment, and the man is not enough without the moment; the creative power has, for its happy exercise, appointed elements, and those elements are not in its own control.
>
> Nay, they are more within the control of the critical power.

The words not so easy to command that end the first clause are matched in meaning to the words not in its own control that end the paragraph. The contrast to the idea is seen in the first sentence of the next paragraph, more within the control of . . . The matching of ideas and words helps to link the sentences within the paragraph and also helps to link the two paragraphs together. The this is why clauses are parallel but have different uses for the demonstrative this, similar to the different uses for it seen in an earlier passage. The first this is anaphoric, referring back to the need for the creative power to have the right atmosphere and to be in the midst of an order of ideas. The second this is cataphoric, pointing ahead to the reason for the unsatisfactory productions of men of real genius. Arnold chooses to set up this parallelism with the different functions for this in order to have the words two powers must concur at the end of his clause. He needs them there in order to use the appositives, the power of the man and the power of the moment for dovetailing. The next clause uses both man and moment. The repetition of ideas, words, and structure used in dovetailing and in balanced clauses increases the signals, predictability and readability of the passage.

The following passage shows more parallelism for a purpose and interruptions for a purpose.

> Thus it tends, at last to make an intellectual situation of which the creative power can profitably avail itself. It tends to establish an order of ideas, if not absolutely true, yet true by comparison with that which it displaces, to make the best ideas prevail. Presently these new ideas reach society, the touch of truth is the touch of life, and there is a stir and growth everywhere; out of this stir and growth come the creative epochs of literature.

In the first it tends construction, Arnold gives us a general statement. In the second it tends, he gives us a more specific statement with elaboration. The two sentences are integrated by the parallel structure and the logical relationships. The interruption of the second clause is needed to introduce the word true, used twice for emphasis, which will be picked up on in the word truth in the next sentence. The interruptions serve to introduce new information and also serve an integrative function, even though they do interrupt the flow of thought for the reader, causing some processing problems. Arnold wants the words best ideas prevail at the end of his second it tends clause for dovetailing. The next sentence begins with the old information, these new ideas and proceeds to the touch (seen earlier in the essay) of truth (based on true from the interruption) is the touch of life (life is needed to dovetail with a stir and growth); everywhere is matched to earlier-used society. Arnold uses adverb fronting for dovetailing: out of this stir and growth and inversion to end the sentence and paragraph with the emphatic position for creative epochs of literature. If the passage were rearranged and rewritten, the situation would be quite different: thus the critical power tends to make an intellectual situation of which the creative power can avail itself at last and to establish an order of ideas and to make the best ideas prevail. These ideas may not be absolutely true, yet they are true by

comparison with those which they displace. Presently . . . the dovetailing is gone and the style and the parallelism and, therefore, much of the redundancy is lost.

Examining Arnold's sentence patterns is revealing, too. In paragraph 1, he uses 13 independent clauses and 9 of them use a linking verb, 7 of them followed by that clauses. The other independent clauses are SVO patterns and 3 of those are followed by that clauses. Of 16 dependent clauses, 10 are that clauses. Pronouns begin 3 of the 13 independent clauses, anticipatory it begins 6 of the clauses and a demonstrative begins 1 clause. Only 3 of the 13 clauses begin with nouns: Wordsworth, Goethe, and a critic. In paragraph 2, only 9 nouns begin independent clauses; therefore, 18 independent clauses begin with pronouns, demonstratives or dummy words. In paragraph 3, of 8 independent clauses, 4 of them begin with nouns and 4 with pronouns. In paragraph 4, 6 independent clauses begin with pronouns and 3 with nouns. These patterns show us Arnold's extensive use of anaphoric words for linkage and extraposition for shifting that clauses right. The verbs are not strong action verbs but the be forms and have forms. Many of the that clauses are predicate noun clauses in the SLVN pattern. It seems that Arnold wants topics introduced in subordinate clauses and the comments on them, also.

Clause Patterns

Paragraph 1

1. SLVN It is... that SVO
2. SLVN This is to be... (inversion) of which SVO
3. SVO Everybody would admit that SV
4. SVO Everybody would admit that SLV adj.
5. SLV adj. It is true (inverstion) that SLVN
6. SLV adj. It is true (inversion) that SV if SV that SLVN

7. SLV adj. It is true (inversion) that SVO
8. SLV adj. It is certain (inversion) that SV when SVO
9. SLVN Wordsworth was a critic
10. SLVN it is to be regretted that SV IOO
11. SLVN Goethe was one
12. SVO We may congratulate ourselves that SV IOO
13. Which SVO;--SVO--which SVO; SVO a critic may seize, what SLVN

Paragraph 2

1. SLV adj. The critical power is
2. SLV adj. (This is) true
3. SLVN Things are to be kept
4. SLV adj. It is undeniable that SLVN that SLVN (apposition)
5. SLV adj. it is proved to be
6. SLV adj. it is undeniable that SVO
7. if SLV adj. it were so, SV all would be shut out
8. SVO they may have it
9. SVO they may have it
10. SVO they may have it
11. SLVN This is one thing
12. SLVN another is that S [however SV] LV adj; that SV which SV
13. SVPower works what if SVO
14. SV it must wait till SLV adj.
15. [SVO] [for SVO that SV] SLVN elements are ideas which SVO which SVO
16. SV = SLV adj. we may lay it down--it is true that SLV adj.
17. SVO I say current
18. for SVO, SLVN that is the business
19. SLVN The work is a work
20. SV when SVO
21. SVO it must have
22. SVO it must find itself
23. SLV adj. it is not easy
24. SLVN this is why [that SLV adj.] SLV adj.
25. because SV, SLV adj. man is not enough
26. SVO power has elements
27. SLV adverb elements are not...

Paragraph 3

1. SLV adv. they are...
2. SLVN It is the business, as SV
3. SVO it tends to make of which SVO
4. SVO it tends to establish which SVO
5. SVO ideas reach society
6. SLVN touch is touch

7. SLV adv. a stir and growth is everywhere
8. SV epochs come

Paragraph 4

1. which SLV adj. SVO everyone can see that SVO that SVO
2. SLVN it must be affair
3. SLVN this is why that SVO that SVO
4. SVO both had power
5. SV Goethe's was nourished
6. SV Byron's was not nourished
7. SVO Goethe knew life and world
8. SVO He knew more
9. SVO he knew them

The independent clauses serve mainly to help him in his arguing: admit, true, certain, to be regretted, undeniable, proved to be, were so, lay it down as. The subordinate clauses present the assertions, the ideas he is presenting to us about the creative and critical powers: that the critical faculty is lower than the inventive; that criticism is really, in itself, a baneful and injurious employment; of what real service at any given moment the practice of criticism either is or may be made to his own mind and spirit, and to the minds and spirits of others, by man's finding in it his true happiness; why great creative epochs in literature are so rare.

Thomas Carlyle was another Victorian essayist who wrote about the creative faculty and critical faculty but in a different style, using different manipulative devices to gain what he wanted in his prose. Carlyle wrote: "That critical discernment is not sufficient to make men poets, is generally allowed. Why it should keep them from becoming poets, is not perhaps equally evident." Now if Arnold had written these lines, I'm sure they would have been extraposed: It is generally allowed that critical discernment is not sufficient (with several long self-embedded clauses inserted here as interrupters) to make poets. But, it is not

equally evident why it should (some long interrupters here) keep them from becoming poets. Where Carlyle wrote, "It is by giving faith to the creations of the imagination that a man becomes a poet. It is by treating those creations as deceptions, and by resolving them, as nearly as possible, into their elements, that he becomes a critic.", using clefts to foreground his topics giving faith and treating those creatures as deceptive, Arnold would have written them differently. He would write, "It is true that by giving faith to creations of the imagination, a man becomes a poet; and it is true that by giving faith and treating those creatures as deceptive, . . . man then becomes a critic. Although Carlyle discusses the same subject, he does so with shorter sentences, fewer semicolons, less shifting of heavy noun phrases to the right, less parallel structure and less repetition, and with the use of first person, concrete words, and active verbs. His redundancy would come from adding phrases and sentences which come from providing examples; it would be less dense, though, than Arnold's.

We've seen many ways that Arnold achieves his goal of organic unity. He uses special types of discourse blocs artistically for integration and syntactic manipulation and redundancy with its predictability. By contrast to predictability, repetition tends to figure more importantly in semantic redundancy.

Semantic links that help with cohesion are key terms repeated throughout a text, synonyms and antonyms, cognate words and lexical sets appearing in many places throughout a text. All syntactic links and repetition of a key term are explicit links. All other semantic links are indirect links. Arnold uses various types of links, syntactic and semantic, explicit and indirect. A look at 4 paragraphs of his discourse

shows how many words, phrases and clauses are repeated throughout the 4 paragraphs. Arnold does not use many synonyms, preferring a repetition of the key word, instead.

1. It is almost too much to expect of poor human nature, that a man capable of producing some effect in one line of literature, should, for the greater good of society, voluntarily doom himself to impotence and obscurity in another. Still less is this to be expected from men addicted to the composition of the 'false or malicious criticism' of which Wordsworth speaks. However, everybody would admit that a false or malicious criticism had better never have been written. Everybody, too, would be willing to admit as a general proposition that the critical faculty is lower than the inventive. But is it true that criticism is really, in itself, a baneful and injurious employment, is it true that all the time given to writing critiques on the works of others would be much better employed if it were given to original composition, of whatever kind this may be? Is it true that Johnson had better have gone on producing more Irenes instead of writing his Lives of the Poets; nay, is it certain that Wordsworth himself was better employed in making his Ecclesiastical Sonnets than when he made his celebrated Preface, so full of criticism, and criticism of the works of others? Wordsworth was himself a great critic and it is to be sincerely regretted that he has not left us more criticism; Goethe was one of the greatest of critics, and we may sincerely congratulate ourselves that he has left us so much criticism. Without wasting time over the exaggeration which Wordsworth's judgment on criticism clearly contains, or ever an attempt to trace the causes,--not difficult, I think, to be traced,--which may have led Wordsworth to this exaggeration, a critic may with advantage seize an occasion for trying his own conscience, and for asking himself of what real service at any given moment the practice of criticism either is or may be made to his own mind and spirit, and to the minds and spirits of others.

2. The critical power is of lower rank than the creative. True; but in assenting to this proposition, one or two things are to be kept in mind. It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; it is proved to be so by man's finding in it his true happiness. But it is undeniable, also, that men may have the sense of exercising this free creative activity in other ways than in producing great works of literature or art; if it were not so, all but a very few men would be shut out from the true happiness of all men. They may have it in well-doing, they may have it in learning, they may have it even in criticizing. This is one thing to be kept in mind. Another is, that the exercise of the creative power in the production of great works of literature or art, however high this exercise of it may rank, is not at all epochs and under all conditions possible; and that therefore labour may be vainly spent in rendering it possible. This creative power works with elements, with materials; what if it has not those materials, those elements, ready for its use? In that case it must surely wait till they are ready. Now, in literature,--I will limit myself to literature, for it is about literature that the question arises,--the elements with which the creative power works are ideas; the best ideas, on every matter which literature touches, current at the time. At any rate we may lay it down as certain that in modern literature no manifestation of the creative power not working with these can be very important or fruitful. And I say current at the time, not merely accessible at the time; for creative literary genius does not principally show itself in discovering new ideas, that is rather the business of the philosopher. The grand work of literary genius is a work of synthesis and exposition, not of analysis and discovery; its gift lies in the faculty of being happily inspired by a certain intellectual and spiritual atmosphere by a certain order of ideas; when it finds itself in them; of dealing divinely with these ideas; presenting them in the most effective and attractive combinations,--making beautiful works with them, in short. But it must have the atmosphere, it must find itself amidst

the order of ideas in order to work freely; and these it is not so easy to command. This is why great creative epochs in literature are so rare, this is why there is so much that is unsatisfactory in the productions of many men of real genius, because for the creation of a master-work of literature two powers must concur, the power of the man and the power of the moment, and the man is not enough without the moment; the creative power has, for its happy exercise, appointed elements, and those elements are not in its own control.

3. Nay, they are more within the control of the critical power. It is the business of the critical power, as I said in the words already quoted, 'in all branches of knowledge, theology, philosophy, history, art, science, to see the object as in itself it really is.' Thus it tends at last, to make an intellectual situation of which the creative power can profitably avail itself. It tends to establish an order of ideas, if not absolutely true, yet true by comparison with that which it displaces, to make the best ideas prevail. Presently these new ideas reach society, the touch of truth is the touch of life, and there is a stir and growth everywhere, out of this stir and growth come the creative epochs of literature.

4. Or, to narrow our range, and quit these considerations of the general march of genius and society,--considerations which are apt to become too abstract and impalpable,--everyone can see that a poet, for instance, ought to know life and the world before dealing with them in poetry; and life and the world being in modern times very complex things, the creation of a modern poet, to be worth much, implies a great critical effort behind it; else it must be a comparatively poor, barren, and short-lived affair. This is why Byron's poetry had so little endurance in it, and Goethe's so much; both Byron and Goethe had a great productive power, but Goethe's was nourished by a great critical effort providing the true materials for it, and Byron's was not; Goethe knew life and the world, the poet's necessary subjects, much more comprehensively and thoroughly

than Byron. He knew a great deal more of them, and he knew them much more as they really are.

The effect of all the repetition is a slowing down in presenting new information to the reader and greater ease of processing. Even with the high degree of semantic redundancy in Arnold's text, the reader is not bored, at least I was not. Adding redundancy to difficult texts is a necessary requirement for comprehensibility, since the level of redundancy is probably a determining factor in difficulty. The following chart illustrates some examples of semantic links that exist across all 4 paragraphs.

Paragraph 1	Paragraph 2	Paragraph 3	Paragraph 4
producing 2	producing great ...art 4		productive 1
literature 1	literature 8	literature 1	
everyone would admit 2			everyone can see 1
works 2	grand works 1, works 1	grand work 1	
poets 1			poet 2, poetry 2
Goethe 1			Goethe 3
certain 1	certain 1		
proposition 1	proposition 1		
society 1		society 1	society 1
criticism 7, critique	criticizing 1, critical power 1	critical power 2	critical power 2
true 4	true 1	true 2	true 1
men 1	man 4, men 3		
	epochs	creative epochs 1	
	ideas 4	ideas 2	
	genius 1		genius 1
	intellectual atmosphere 1	intellectual situation 1	
	order of ideas 1	order of ideas 1	
	command 1, control 1	control 1	
	creative power 8	creative power 1	productive power 1

This is just a sampling of repeated words and synonyms throughout the discourse. Many more repeated key words are used in discourse blocs within each paragraph also. Semantic manipulation is just as important as surface form manipulation for a text that flows naturally and easily.

Analyzing Mathew Arnold's discourse enabled me to notice those devices which a careful prose writer uses to develop his ideas while keeping his sentences intermeshed and his prose coherent. His discourse blocs, surface form manipulation, foregrounding, and redundancy impressed me. Perhaps, because of the analysis, readers of my prose will feel like land travelers and not sea travelers.

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